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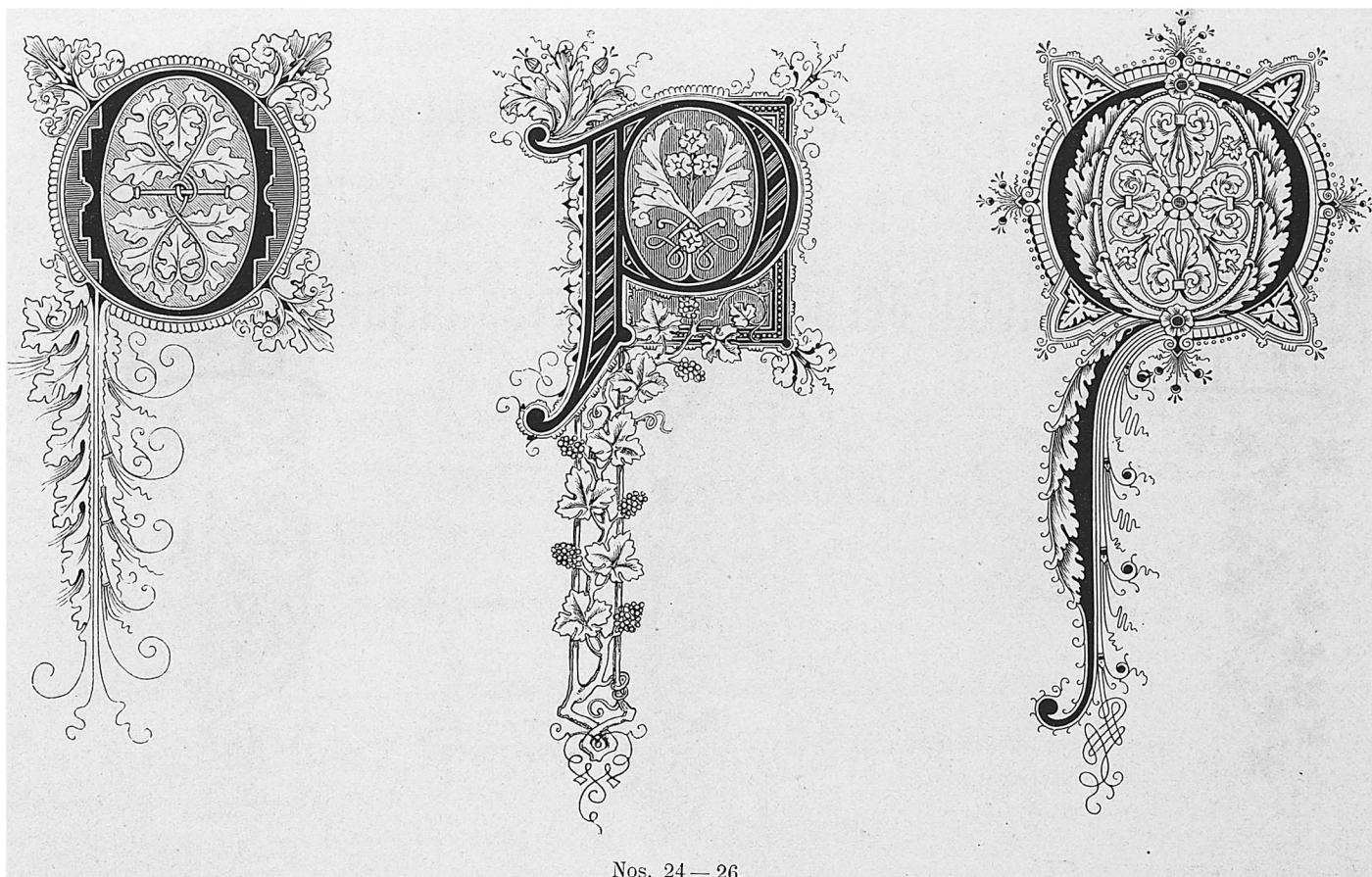
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VARIOUS.

THE TOMB OF JOSHUA.

M. Guérin, who has been engaged for the French Government in researches in Palestine, has discovered what he believes to be the tomb of Joshua, the son of Nun. The tomb is situated at Tigné, which he considers to be the ancient Timnath Serah, the heritage of Joshua. In the hill at this place are many tombs, and this one has a vestibule, supported by two columns, into which the light of day penetrates, while the place is furnished with nearly 300 niches for lamps, and is soiled evidently from their use.

This vestibule gives entrance to two chambers, one containing fifteen receptacles for coffins, and the other but one. In this latter one M. Guérin supposes the body of Joshua to have been deposited, and he thinks he has discovered strong evidence of this in the statement that the sharp flint knives with which Joshua used to circumcise the Children of Israel at Gilgal were buried in the tomb. On removing the dirt which covered the floor of the tomb, and on making some excavations at Gilgal, the passage of the Jordan, a number of similar knives were discovered. The pillars in the Vestibule of the tomb are surrounded by a fillet, in the style of Egyptian monuments.

The Builder.

A GLASS CAMEO VASE.

Mr. John Northwood of Wordsley, near Stourbridge, has completed, after nearly ten years' labour, a vase which will doubtless be talked about. According to the Birmingham Daily Gazette, it resembles in its general character the Portland and Pompeian Vases. It is a two-handled or Amphora vase, decorated with Greek ornament. Around the body is a broad band of cameo ornament, consisting of two well-selected equestrian groups from the frieze of the Parthenon, more generally known as the Elgin marbles. The vase is made of pure flint glass, and therefore, is much more brittle

and difficult to work upon than ancient glass. "The groups in relief are finely deadened, raised against a more densely deadened ground. Each portion is delicately and perfectly finished, the action of the horses, the accurately delineated figures of the riders, whose features must be examined under a magnifying glass to be fully appreciated, the nostrils and hoofs of the horses, and the various trappings all alike display the marvellous skill and patience of the artist". The breaking off accidentally of a small piece would have spoiled the whole work, the loss of a horse's hoof, a man's hand, or any similar accident, would have been irreparable, and it is in the fact that the vase is completed, and completed perfectly that value is given to the work.

THE MONUMENT OF VICTORY AT BERLIN.

The colossal Monument of Victory on the King's-square, at Berlin, inaugurated Sept. 2., is now exposed to view. On a square sub-structure of dark-coloured granite, ornamented with reliefs, stands a round hall in the shape of a temple, also of granite, the roof of which is supported by sixteen columns. Out of the centre of this rises the principal column, in the interior of which an iron staircase leads to the gallery around its top. Three rows of gilt pieces of cannon, taken in 1864, 1866, and 1870—71, connected by garlands of leaves, and crowned by wreaths of laurel, form the ornament of the shaft of the column, the capital of which is ornamented with eagles. Upon a socle stands the statue of Victory, a work of Professor Drake, elevating with the right hand a laurel wreath, and carrying in the left the victorious banner. The column measures 195 ft. Rhinish to the crown of the head of the Victory.

The Builder.